

5 OF THE BEST

FOR GUITAR

JOE SATRIANI

WITH
TABLATURE



110

1

BIG BAD MOON
from "Flying in a Blue Dream"

3

SATCH BOOGIE
from "Surfing with the Alien"

2

BACK TO SHALLA-BAL
from "Flying in a Blue Dream"

4

SURFING WITH THE ALIEN
from "Surfing with the Alien"



5

ICE NINE
from "Dreaming #11"



Cherry
Lane
Music

5 OF THE BEST

FOR GUITAR

110

JOE SATRIANI

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from *"Dreaming #11"*



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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	15	0
2nd string - B	15	0
3rd string - G		1
4th string - D		2
5th string - A	3	2
6th string - Low E		0

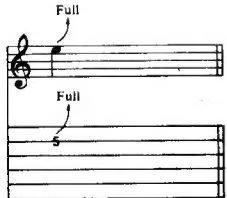
5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

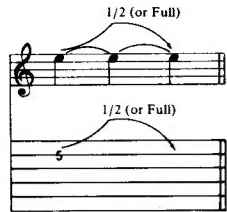
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



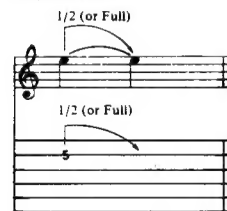
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



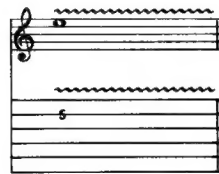
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



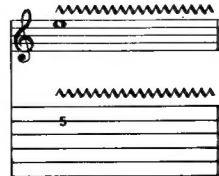
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



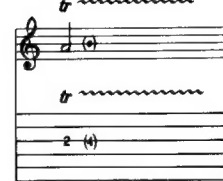
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



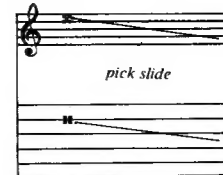
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



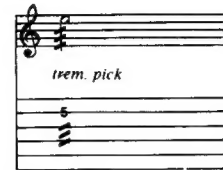
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



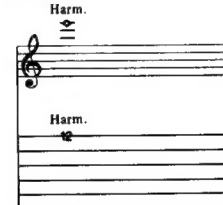
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



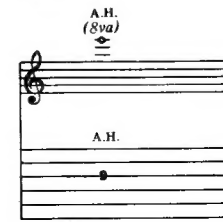
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



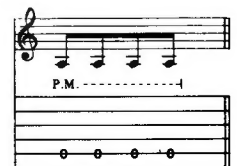
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specific number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



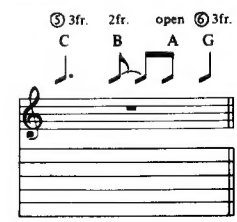
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. When successive notes are played on the same string, only the fret number is given.



BIG BAD MOON

from "Flying in a Blue Dream"

Words and Music by
Joe Satriani

E5 **E5(type 2)** **A5** **C5** **D5** **Gsus2**

Moderate Rock ♩ = 144

Intro Gtr. N.C. I. *mf* (Clean tone w/delay) *(distorted tone)*

8va- *loco* *Triplet feel* ($\text{♩} = \text{♩} \text{♩} \text{♩}$) **Gtr. II* **Kybd. arr. for gtr.*

† Attack strgs w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.

E5 **G5** **A5** **E5** **Rhy. Fig. 1** **G5** **A5**

w/Rhy. Fig. 1 **E5** **G5** **A5** **E5** **G5** **A5**

1st Verse w/Rhy. Fig. 2 (8 times)

When the night falls, — the big moon's gon - na rise. —

— (w/echo repeats) You can look right up, see it in — the sky. —

Rhy. Fig. 2 **E5** **G5** **A5**

2nd Verse
w/Rhy. Fig. 3 (8 times) & Fill 1
E5

see it now, — the moon is high — a - bove. — (w/echo repeats) It's got a

hold on me, — but I just can't get — e - nough. — (w/echo repeats)

Big, round, black and — white, — I feel the pull, — I see — the light. —
w/ad lib vocal

Big bad moon's look - ing down on me — to - night. — (w/echo repeats)

(Half time feel)
Chorus
E5(type 2)

Gtr. I

Gtr. III
(w/slide)

don't pick

sl.

(Spoken) But I like it.

steady gliss.

*Above pickups.

Gtr. II

Harm. (8va)

Harm. (15ma)

trem. bar

sl.

**Pull bar up.

Rhy. Fig. 3
E5

G5 A5

P.M. P.M. P.M. P.M.

P

Fill 1

sl.

sl.

Fill 2
(Gtr. IV)

Harm. (15ma)

3 1

3

Harm.

3 1

3

Gtr. I B5

The musical score for "The Wind" by The Beatles is presented for guitar and bass. The guitar part is in G major, 4/4 time, and includes a solo section marked "1.2." with a key signature change to A major. The bass part is in G major, 4/4 time, and includes a solo section marked "1.2." with a key signature change to A major. The score is for a guitar and bass duo.

Rhy. Fig. 4

[illegible]

③ open

C5 Gsus2 G w/Rhy. Fig. 4 (3 times) A5 C5 D5 A5

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

3

(14) 14-12 (12)-14 14-12 14 14-12 14 12-13 14-12 14-12 14 14-12 (12) 14 12-13 12-13 14

12

E5
8va-----

G5 A5

*Tap w/dge
of pick.

3 3 3 3

T P T P P_b T P T P P_b T P P P_b T P T P P_b T P T P P_b T P P P_# T P P P

5 6 3- 6 6 3-

Tsl. T P P P_# T P H P P T P P P Tsl. T P H P P Tsl. T P P Tsl. T P sl.

6 5 6

T P T P P T P T P P T P T P P P T P T P P P T P Tsl. T P P P T P H P P T P P P Tsl. T P H P P Tsl. T P P Tsl. T P sl.

10 17 19 15 12 10 17 10 17 15 12 19 17 15 12 10 17 10 17 15 12 19 17 19 17 15 12 21 17 15 12 21 17 21 22 17 15 12 21 15 17 15 12 22 17 15 12 21 20 15 17 15 12 22 21 17 15 21 22 12 9

w/Rhy. Fig. 1 (2 times)
 E5
 A.H.
 (8va)

G5 A5 E5
 A.H.
 (8va)

A.H.

P

A.H.

P

P

A.H. pitch: B

P

P

A.H. pitch: B

3rd Verse

G5 A5 E5 w/Rhy. Fig. 5 (7 times)

When the moon comes, — got no - where_ to hide. — (w/echo repeats)

Rhy. Fig. 5

Gtr. I

pick sl.

P.M.

P

G5 A5 E5 G5 A5 E5

It can turn your head a - round — like it turns_ the tide. — (w/echo repeats)

G5 A5 E5 G5 A5 E5

Man, wom - an, boy, — child. — Make you feel_ like_ you were

G5 A5 E5 G5 A5 E5 G5 A5

born — wild. — Big bad moon's look - ing down on me_ to - night. —

(Half-time feel)
Chorus
E5

(Spoken) But I like it. —

Gtr. III

sl.

(w/slide)

steady gliss.

sl.

Gtr. II

Harm. (8va)

trem. bar (slight vib.)

H

Fdbk.

Fdbk. (8va)

Fdbk.

Fdbk.

Fdbk.

Harm.

(3) (3) (3) (7) (7) (7)

H

Fdbk, pitches: D D B

w/Riff A

I like it.

*Fdbk. Fdbk. sl. 1 2 2 1 trem. bar

*Fdbk. Fdbk. sl. 1 2 2 1

Fdbk. pitch: B Fdbk. pitch: E †Pull bar up.

trem. bar ††1½ 2½ 1 trem. bar ††1½ 2½ 1 P

*Vocal 8va bassa. ††Depress bar before striking note.

w/Rhy. Fig. 1 (6 times)
& Riff A 1 (4 times)
E5 G5 A5 E5 3 G5 A5

Talk - in' 'bout big bad moon!...

E5 G5 A5 E5 G5 A5

Ooh yeah, _ big bad moon!...

Riff A -
(both gtrs.)
Gtr. IV
(w/slide)

Gtr. V
(w/slide)

Riff A1
(both gtrs.)
Gtr. IV

steady gliss.
sl.

Gtr. V

steady gliss.
sl.

E5 G5 A5 E5 G5 A5

Talk - in\'bout big bad moon!_

E5 G5 A5 E5 G5 D5

Ooh yeah!_____

Rhy. Fig. 6 (end Rhy. Fig. 6)

w/Rhy. Fig. 6 (4 times)
w/Riff A1 (3 times)
w/Riff A2 (4th time)

E5 G5 A5 E5 G5 A5

Play 4 times

N.C. 8va- loco E5

f

*Attack stgs. w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.

Riff A2

Gtr. IV

sl. steady gliss. sl. (12) 10-14

Gtr. V

sl. steady gliss. sl. sl. (12) 16-12-15

BACK TO SHALLA-BAL

from "Flying in a Blue Dream"

Music by
Joe Satriani



Fast Rock ♩ = 160

Intro

B5

*slack 1 slack *1/2 slack *2 slack +2 1/2 *Harm. (15ma)

*Depress bar before striking note. *Pull bar up. *Lightly tap Harm. w/L.H.

A.H. Full (15ma) 1/4 steady gliss. sl. E5 B5 D5

w/Wah as filter A.H. Full 1/4 let ring----- let ring----- sl.

*Rhy. Fig. 1 P.M.----- P.M.----- P.M.

*Omit high B (③ 4fr.) when repeating as Rhy. Fig. 1.

Rhy. Fig. 2

(end Rhy. Fig. 2)

(end Rhy. Fig. 3)

Rhy. Fig. 3

15

sl. $\frac{1}{2}$ w/Riff A $\frac{1}{2}$ F#5 (Two gtrs.) Full Full

sl. $\frac{1}{2}$ $\frac{1}{2}$ sl. Full Full

(9) 9 13 12 14 12 12 (12) 15 9 (9) (9) 9 9 9 9 9 9 9 9 12 15

Rhy. Fig. 4

Rhy. Fig. 5

*For next 7 bars, vib. refers to both gtrs.

sl. $\frac{1}{2}$ $\frac{1}{2}$ P.M.----- P.M.----- P.M.----- P.M.-----

(2) 2 0 0 0 0 0 0 0 (2) 0 2 4 2 4 (4) 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

sl.

w/Rhy. Fig. 5 (3 times)

Full Full Full Full 8va--

Full Full Full Full

(12) 12 12 12 12 12 12 15 (15) 15 15 15 15 15 15 17

(13) 13 13 13 13 13 13 16 (16) 16 16 16 16 16 16 19

Riff A

8va--

Full Full Full Full

Full Full Full Full

17 (17) 17 17 17 17 17 17 16 (16) 16 16 16

8va--

Full Full Full Full Full Full sl.

Full Full Full Full Full Full sl.

16 16 16 19 (19) 19 19 19 19 19 19 24 (24) 24 24 24 24 24 24 (24)

*Let E_5 ring over $E_5(\text{type } 2)$.

⑤ 2fr. B w/Fill 1 B5

(Two gtrs.)

sl. poco rubato

*vib. w/bar

sl. (One gtr.)

sl.

*Top gtr. only

w/Rhy. Fig. 1

Full 1/4

sl.

E5 B5 D5

let ring-----4

let ring-----4

sl.

sl.

Dsus2 Full D5 Asus4 A5 Asus4 B5

Full Full

sl.

sl.

A.H. (15ma)

A.H. (15ma)

sl.

sl.

A.H. pitches: D# F#

sl.

w/Rhy. Fig. 1 (1st 7 bars only)

Full A.H. (8va) 1/4

Full A.H. 1/4

sl.

E5 B5 D5

let ring---4

let ring-----4

sl.

sl.

Fill 1

* slack

Harm.

* slack

Harm.

5 (5)

*Depress bar before striking note.

*Bar at normal pos.; begin pulling up.

**Pull bar up.

w/Rhy. Fig. 5 (4 times)

*For next 5 bars, vib. refers to both gtrs.

sl.

N.C.

Delay effects arr. for gtr.

*Bend refers to both gtrs.

*Top gtr. vib. only

Delay effects arr. for gtr.-----

Rhy. Fill 3
F#5

Music by
Joe Satriani

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Rhy Fig. 1

⑤3fr. open 5fr. open

C A D A

P

A5

A.H. pitch: E

*w/Rhy. Fill 1

sl.

⑤3fr. open 5fr. open

C A D A

P

A5

1/2 1/2 1/2 1/2

semi-harm


1/2 1/2 1/2 1/2

5

*This is considered part of P
Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.

[illegible]

Rhy. Fill 1



The musical score consists of four systems, each with a treble clef staff and a corresponding fretboard diagram below it.

- System 1:** The first staff contains melodic lines with various ornaments like wavy lines and slurs. Performance markings include "Full", "P", "sl.", and "F#5". The fretboard shows fingerings such as (9), (9), 9, (9), 15, (0), 5, 9, 4, 9, 5, 9, 3, 9, 3, 9, 3, 5, (5), (15), and 17.
- System 2:** Features more complex melodic patterns with triplets and slurs. Chord markings A5, B5, and F#5 are present. Performance markings include "A.H. (15ma)", "*2", "*3", "sl.", and "steady gliss.". The fretboard includes notes like 5, 2, 0, 0, 0, 0, 5, 2, 5, 2, 5, 4, 3, 0, 3, 0, and 2.
- System 3:** Continues the melodic development with slurs and accents. Chord markings A5, B5, and F#5 are repeated. Performance markings include "A.H.", "*2", "*3", "sl.", and "pitch: G". The fretboard shows sequences like 2, 4, 5, 7, 4, 5, 6, 5, 5, 6, 7, 4, 6, 7, 6, 6, (6), 5, (5), 7, 4, 5, 2, and 2.
- System 4:** The final system, ending with a double bar line. It includes similar melodic and fretboard notation to the previous systems, with chord markings A5, B5, and F#5, and performance markings like "A.H.", "1/4 P", "Full", "P", "A.H. 1/2 (15ma)", "sl.", and "pitch: D#".

(end Rhy. Fig. 1)

[illegible][illegible][illegible]

TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RH

17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 10 17 12 10 0 10 12 17 12 10 0 12 16 12 11 0 11 12 16 12 11 0 11 16 12 11 0 11 12 16 11 0 10

TPPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH

TP R RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH

17 12 10 0 10 12 17 12 10 0 10 12 17 12 10 0 10 18 12 10 0 10 12 17 12 10 0 12 16 12 11 0 11 12 16 12 11 0 11 12 16 12 11 0 11

TP R RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH

TP R RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH

18 12 11 0 11 12 16 11 0 11 12 16 11 0 10 17 12 10 0 10 12 17 10 0 10 12 17 12 10 0 10 17 12 10 0 10 12 17 10 0 10 12 17 12 10 0 10 12

TP R RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RHH TPP RH

TPP RHH TPP RHH TPP P

16 12 10 0 10 12 16 12 10 0 10 12 16 12 10 0 16 12 (12) (12) (12) 0 (0) P

TPP RHH TPP RHH TPP P TP

TP

trem. bar Depress & vib. bar simultaneously trem. bar

D.S. al Coda

Coda

Free time w/Fill 2

A7/13 Harm. *1½ *2 (15ma)

trem. bar

Harm. *1½ *2 (2)

*Pull bar up.

Fill 2

Harm. (15ma) 1 *1½

Harm. 1 *1½

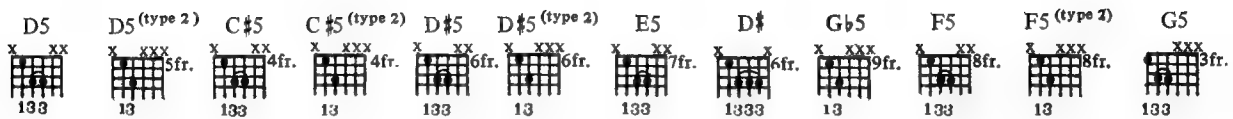
2 (2)

*Pull bar up.

SURFING WITH THE ALIEN

from "Surfing with the Alien"

Music by Joe Satriani



Moderately fast Surf beat ♩ = 171

Intro (Crowd noise & jet plane sample) Gtr. I

Fade in (approx. 11 sec.)

G5 Rhy. Fig. 1

N.C. C C6

f P.M.----- P.M.-----

C7 C6 C5 C6 C5 Bb5 1/2 G5

sl. P.M. P.M.

N.C. C C6 C7 C6 C5 G5 Bb5 1/4 C5 G5 Bb5 G5

*Gtr. II

1/4 1/4

*w/Wah wah

Gtr. II

sl. N.C. 1/2 C 1/4 1/2 Bb5 A5 G5

sl. sl. sl. sl. sl.

Gtr. I Rhy. Fig. 2

P.M.----- P.M.----- P.M.----- P.M.

Gtr. II

semi-harm. 1/4 Full A.H. (15ma) C5 1/2 A.H. (15ma) 1/2

A.H. pitch: B P A.H. pitch: C#

Gtr. I Rhy. Fig. 3

P.M. P.M.

C A.H. (15ma) A.H. (15ma) G5 Full D5 D trem. bar

A.H. A.H. semi-harm. Full

A.H. pitches: E \flat E \flat sl. P P H

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C/D D A.H. (15ma) E5 A.H. (8va) 1/4 Full 1/4 C5 A.H. (8va) 1/2

rake trem. bar A.H. 2 1/2 *1 sl. A.H. 1/4 Full 1/4 P grad. bend A.H. 1/2

*Depress bar before striking note. sl. A.H. pitches: D E \flat E \flat E \flat

1/2 P.M. P.M. sl.

sl.

34

⑥ 11fr. ⑤ 8fr. Eb F Gb5 F5 F5 (type 2) ⑥ open

8va- 1 1/4 loco A.H. (15ma) P.M. A.H. (15ma) *1/2 *1 *1 1/2 *2 1/2

trem. bar

*Pull up bar gradually.

Gtr. II G5 Full 1 1/2 G/F Full Full G/E P G/C 2 3 1/2 G5

let ring trem. bar 1 1/2 Full Full P (Wah on) trem. bar 2 3 1/2

**Depress bar before striking note.

Gtr. I let ring

w/Rhy. Fig. 2

N.C. 1/2 C A.H. (15ma) 1/4 1/2 Bb5 A5 G5

sl. A.H. sl. 1/4 1/2

N.C. 1/4 1/2 C C6 C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5

sl. 1/2 1/4 1/2 sl. 1/4 1/2

w/Rhy. Fig. 2 (1st 7 bars only)

Chords: N.C., C, Bb5, A5, G5

Dynamic markings: *sl.*, *P.M.*

Time signatures: 1/2, 1/4

w/Rhy. Fill 1

Chords: N.C., C, C6, C5, C7, C5, C, G5, Bb5, G5, C5, G5, Bb5, G5, E5

Dynamic markings: *sl.*

Time signatures: 1/2, 1/4

w/Rhy. Fig. 3

Chords: C5 (15ma), C, G5

Dynamic markings: *sl.*, *semi-harm.*, *grad. bend*, *A.H.*, *P.M.*

Time signatures: 1/4

Chords: D5, D, C/D D (8va), E5

Dynamic markings: *sl.*, *rake*, *trem. bar*, *semi-harm.*, *Full*

Time signatures: 1/4

Chords: C5, G5, D5

Dynamic markings: *sl.*, *Full*, *P*

Time signatures: 1/2

D5 (type 2) D5

Depress & vib. bar simultaneously

trem. bar

Jet plane samples

G5

w/Rhy. Fig. 2 (2 times)

N.C. C5

Bb5 A5 G5

N.C. C C6 Full

C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5

8va

C

Full 1/2

trem. bar

8va

Bb5 A5 G5

N.C. C C6

C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5 w/Rhy. Fig. 1 (till fade) N.C. C C6

8va-

trem. bar

*Pull bar up.

N.C. 8va-- C C6 C7 C6 C5 C6 C5

TP TP T TP TP TP TP TP TP TP TP TP TP TP TP TPH TPH Tsl loco

6 6 6 6 6 6 3

TP TP T TP TP TP TP TP TP TP TP TP TP TP TPH TPH Tsl

10 12 10 12 10 13 10 12 8 12 8 12 8 12 8 12 8 13 6 10 6 10 6 10 6 10 6 8 3 5 8 5 7 8 (17)

C7 C6 A.H. Full C5 G5 B♭5 G5 C5 G5 B♭5 G5 C5 G5 Full sl. Full 8va- *1½ Full 1/4

(5) 8 5 6 5 6 5 6 5 3 3 15 15 18 18 18

A.H. Full Full Full Full Full sl. Full 8va- *1½ Full 1/4

E♭

*Bend both stgs.
w/3rd finger.

[illegible]

8va- N.C. C C6 C7 C6 C5 G5 Bb5 G5 C5 G5 Bb5 G5
 trem. bar
 10 (10) 17 (17) 15 (15) 17 15 10 17 17 10 (10) 17 (17) 15 (15) 17 15 10 17 15 10 17 15 17

ICE NINE

from "Dreaming #11"

Music by Joe Satriani

Moderate Rock ♩ = 116

Fdbk. (●) E5 F# C#5

f sl. P.M.----- P.M.---

Fdbk. sl. Fdbk. pitch: F#

C#5 E5 F# C#5

P.M.----- P.M.--- P.M.---

Harm. (8va) E5 F# C#5

trem. bar Harm. P.M.--- P P pick sl.----- trem. bar

* (w/Wah wah pedal)

*Wah wah used more for filter effect than for rocking in rhythm.

C#5 N.C. Full Full P

Full Full P rake 1/2 Full P

Full Full P

Fdbk. (8va)

trem. bar 1 1 1 E5 F# C#5 N.C. Full Full P

Full Full P A.H. sl. sl. Fdbk. pitch: F#

Full Full P A.H. rake 1/2 Full

[illegible]

The musical score is for the song "The Wind" by George Gershwin. It is arranged for a 12-string guitar and piano. The piano part is in C major, 5/4 time, and includes a "N.C." (No Chords) section. The guitar part is in C major, 5/4 time, and includes a "trem. bar." (tremolo bar) section. The score is for a 12-string guitar.

Guitar solo
*Eb5

sl. sl. sl. sl.

don't pick - 1

wah off

rake

Chords implied by bass figure.

The image shows a musical score for a piece titled "The Rake's Progress". The score is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in 3/4 time. The top staff contains a melody with various ornaments and slurs. The bottom staff contains a bass line with various ornaments and slurs. The title "The Rake's Progress" is written in a decorative font at the top of the page. The word "rake" is written in a decorative font below the first staff. The word "The Rake's Progress" is written in a decorative font at the bottom of the page.

8va-

P H H P P P H H T P T P T P P H T P P P P H T P P P H T P P P P

18 14 17 16 17 14 16 14 17 18 21 18 21 20 21 17 14 20 21 20 18 17 14 20 21 20 17 14 20 21 20 18 17 14

8va -

18 14 16 16 14 13 13 16 14 13 16 13 11 18 16 11 14 11 8 9 11 8 6 8 9

Harm. (15ma) ** 2 2 2 2 3 4 N.C. A.H. (15ma)

Harm. ** 2 2 2 2 3 4 H A.H. rake Full Full P 1/4 rake 1/2 Full

(3) 4 6 9 H (11) (11) 9 H H H 9

H A.H. pitch: D#

P sl. sl. E5 F# C#5 N.C. Full Full

P (11) 9 (11) 9 7 9 (7) 9 H 4 3 (3) 2 6 H 9 (11)

sl. sl. 1/2 P sl.

P 1/4 Full P 1/4 Full sl. sl. trem. bar E5 F#

P 1/4 rake Full P (11) 9 (11) 9 H 10 9 (7) 9 (7) 9 4 3

sl. sl.

N.C. 1/4 Full P sl. E5 F# N.C. 1/4 Full

P.M. 1/4 P semi-harm. Full P sl. sl. P.M. 1/4 Full

(3) 4 2 4 2 4 H H 9 9 9 (9) 10 9 4 3 (3) 2 4 2

P

sl. E5 F# N.C. 1/4 A.H. Full (15ma) sl. sl. E5 F#

sl. P.M. 1/4 A.H. Full sl. sl.

(0) 8 7 10 9 4 3 (3) 2 4 2 H 9 9 9 (9) 10 9 4 3

sl. P A.H. pitch: A# sl.

N.C. 1/4 Full sl. trem. bar sl. Full F#5

1/4 Full sl. sl. (7) 4 6 6 4 6

sl.

*Chords implied by bass figure.

8va ----- F#5 C#5 E5 G#5

Full Full Full Full P 1/2 1/2 1/2 sl. sl. sl.

(19) 21 19 21 19 19 17 18 19 17 18 18 16 18 17 17 18 17 15 16 16 13 13 13 12

8va ----- F#5 C#5 A5

loco 1 1/2 1 1/2 1 1/2 loco Full 1/4 1 1/2

sl. sl. trem. bar f 1 1/2 1 1/2 1 1/2 (21) sl. Full 1/4 1 1/2

16 16 16 21 21 21 21 (21) 11 12 9 9 11 9 12 11

(0)

Full P Full P D#5 P Full P P H Full 1/2 A5 Full F#5

Full P Full P P P Full P Full 1/2 trem. bar (12)

9 9 12 12 9 12 9 9 12 9 9 12 9 11 (11) 9 11 9 11 (9) 12 12 9 11

P H x 0

C#5 E5 G#5 E5 F#

sl. sl. sl. sl. sl. let ring sl. sl. sl. sl.

9 11 9 11 9 7 9 7 9 10 0 (0) 2 4 4 1 1 1 5 4 6 7 8 8 sl. 4 3

sl. sl. sl. (0)

C#5 E5 F# C#5 ** 1 2

P.M. P.M. ----- 4 P.M. --- 4 sl. 1 2

(3) 6 6 6 6 6 6 6 4 6 (6) 4 4 4 4 4 4 4 6 2 2 4 (3) 4 6 6 6 6 9

**Pull bar up.

E5 F# C#5 E5 F# C#5

** 2 2 1/2 pick sl. sl. P.M. pick sl. - 4 sl. sl.

(9) 4 3 (3) 6 6 6 6 6 6 6 4 6 (4) 4 4 4 4 4 4 4 4 4 4 (3) 6 (6) 6 (6)

sl. sl. sl. sl.